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THE HANDEL FESTIVAL.

IT is a happy coincidence, in more ways than one, that the Handel Festival should be taking place so nearly simultaneously with the celebration of the "Diamond" Jubilee, a circumstance which augurs well for its success. As usual, the Festival opens with the Grand Rehearsal on June 11th, followed by "The Messiah" on the 14th, "The Selection" on the 16th, and "Israel in Egypt" on the 18th. The principal artistes are almost without exception British; and the exceptions (all sopranos) are Americans, so that, after all, they come of English speaking nations. The entire forces will number 3,500 performers, and the Conductor will be, as usual, Mr. MANNS.

Of this army of executants, as is well known, a large proportion, both in the band and chorus, are amateurs, gathered from all parts of England, Scotland, Ireland, and Wales, though of course London furnishes the largest contingent, numbering as it does 2,500 singers alone. All this speaks volumes for our powers as a musical nation, and both musically and spectacularly it will be an event unique of its kind, not only in this country, but in all others, which happens this month at the Crystal Palace.

Of the artistic side of the Festival it is not wise to speak too much. It is gigantic, impressive, and sensational; but the disparity in power between the band and chorus is too great to be thoroughly satisfactory to a critical musician. Some day, perhaps, we shall get a performance on a big scale in which the band will have a chance of being heard: as it is, *tempo* has sometimes to be sacrificed for accuracy, because with such an enormous choir—apt to be cumbersome and dragging—an orchestra only numbering one-sixth of the voices, however smart and firm, is simply nowhere.

These considerations, however, do not affect the grandeur of the Festival as a whole; nor do they affect our admiration for Handel's genius, which, despite the croakings of some, will ever remain in the country of his life and death until England and music shall both be no more.



J. W.

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The Epigrams of Von Bülow and Rubinstein.

It seems that the smart sayings of neither Von Bülow nor Rubinstein are to remain unrecorded. Dr. von Bülow's widow is, says the *Daily News*, preparing for publication the rest of her husband's correspondence, and at the end of the fourth volume will be printed a collection of his epigrams and aphorisms. The best known of these is his rebuke of some chattering chorus girls, "Ladies, remember, you are not saving Rome." Doubtless, Miss Constance Bache, whose English translation of the "Early Correspondence of Von Bülow" was published by Mr. Fisher Unwin, will undertake a similar duty for the later correspondence.

As to Rubinstein, it seems that he wrote a number of smart things and kept them in a desk, where they were found after his death. Some of them, with a brief introduction by Herr Hermann Wolff, his manager, of Berlin, have recently appeared in the journal *Vom Fels zum Meer*. Rubinstein's idea that the best test of public appreciation would be to admit people to concerts free, and to rely on voluntary contributions at the close of the performance may be magnificent, but it is hardly businesslike. Indeed, Rubinstein himself slyly adds, "This would be a test of the applause, and

it would reduce the flood of concerts." Here are some other sayings:

There used to be small concert halls and great artists. Now there are great concert halls, but—

What is poetry? It rhymes, but it is not so. What is truth? It does not rhyme, but it is so.

For many years I wanted to compose a work entitled "Love, Theme with Variations." But I gave it up. When I was young I had the theme, but not sufficient experience for the variations. When I was old I could write the variations, but could not find a theme.

When the stream of musical thought runs dry, then is the time to introduce the leitmotif.

Rubinstein also complains that "People send me poems to set to music. They might just as well send me a girl to fall in love with." And he goes on to say these sort of things cannot be done to order. It is only when a composer reads a poem, and feels it inspires him, that he can successfully set it to music.

"The Minim" Examination Papers.

SET IV. No. 4.

- 1.—See February (1897) *Minim* for regulations.
- 2.—Take the music, "God, who at Gibeon," Rev. G. C. E. Ryley, Mus.Bac., in the May number of the "Minim" for the subject to treat upon. Number each measure (bar) 1, 2, 3, etc., throughout.
- 3.—(a) Transpose the music into the key of E, writing in open score with C clefs—soprano, alto, and tenor for the upper parts; (b) write the same in $\frac{3}{4}$ time; all in one example.
- 4.—Give in notation, and the number of the bar: (a) the sub-dominant chord of the key; (b) the first inversion and second inversion of any one common chord found in the key; (c) the discord of the dominant seventh; (d) the discord of the dominant ninth; (e) the third inversion of the dominant seventh; (f) a chord of the leading seventh; (g) a chord of the diminished seventh; (h) the second inversion of the diminished seventh; (i) a chord of the 13th; (k) give the name of the final cadence, to the "Amen."

N.B.—All the above chords may be found in the music named.

- 5.—All papers to be sent on or before the 26th day of this month, with a Coupon taken from this *Minim* attached to each paper sent for examination, addressed to The Editor, *Minim* Office, Cheltenham.

A Coronation Reminiscence.

The approaching celebration of her Majesty's Diamond Jubilee leads old stagers from the cosy corner of their club to descant to younger men just now upon the glories of Coronation Day. Perhaps their somewhat limited audiences may occasionally betray symptoms of being bored, but for all that these tales of the doings in London on June 28, 1838, possess no little interest to those who set some store by the past, and are curious to know how they managed great national celebrations sixty years ago. We can get an idea, too, of the fairness or otherwise of the prices which are now being demanded for window seats by a comparison with the rates which ruled on Coronation Day.

"I remember very well," said an old gentleman, who was questioned on this point, "that my grandfather procured a window for us at Charing-cross. There were nine of us all told, and it was not a large window, so that we had to dispose ourselves very carefully. Four of us youngsters sat on the window-ledge, with our legs dangling over the crowd below, while the grown-up members of the party ranged themselves astern as best they could. All I know is that we had an excellent view of the procession, for we were almost opposite the equestrian statue of Charles I., which finds a place in the roadway south of Trafalgar-square. For that one window, with a room behind, in which we could have lunch, my grandfather paid ten guineas."

Ten guineas for a window sounds exceedingly moderate, compared with the prices which West-end agents are now asking, and occasionally getting, for positions which overlook the Jubilee route. Not only, however, is there more money about in these days, but the population has enormously increased, and the facilities which exist for reaching London are a thousandfold greater.

"In those days, you know," continued the old gentleman, "there were no railways. Everybody had to travel by coach, and even a journey to Croydon was somewhat of an undertaking. But I should imagine that every coach in the kingdom was pressed into service at the Coronation, for I never saw so many people in London. As for the weather, it looked doubtful, I remember, in the morning, but it cleared up in the forenoon, and was fine the rest of the day. We had to get to our window very early, for the Queen left Buckingham Palace at ten o'clock. The procession went up Constitution-hill, along Piccadilly, St. James's-street and Pall-mall, and then down Whitehall to Westminster Abbey, and returned the same way. I recollect that when her Majesty first went by the house at Charing-cross she was uncrowned, but

when she came back she wore her crown and her Royal robes, and the titled persons who took part in the procession their coronets. I remember, too, that long before the procession returned, for the Queen did not leave the Abbey till past four o'clock, a friend of ours, who had been present at the Coronation, came in and told us all about it, and how from every part of the vast building came an enthusiastic cry of 'God save the Queen,' as the Archbishop of Canterbury placed the crown on her Majesty's head. I can recollect, also, seeing the Duke of Wellington in the procession, and his old antagonist, Marshal Soult, who was present as French Envoy Extraordinary, and had a particularly gratifying greeting. Of the nine of us who saw the sight from that window only two are now alive, and I am the only one in this country."

Bank Holidays had not been invented in 1838, but Coronation Day was, of course, observed as a general holiday. The Queen herself witnessed from Buckingham Palace a display of fireworks in the Green Park; the Duke of Wellington gave a grand ball at Apsley House; and the theatres and all the other places of amusement were, by her Majesty's command, opened gratuitously for the evening. Of course, there were illuminations, and these and other forms of rejoicing were followed by a fair—a more fashionable thing than now—in Hyde Park, which lasted till the end of the week. What chiefly strikes the "old fossil"—as his irreverent juniors at the club insist upon calling him—as he relates the doings of sixty years ago, are the changes which have since supervened. He points out that the Life Guards then wore bearskins, that the Foot Guards were attired in swallow-tailed red coats and were armed with "Brown Bess," and that the members of what was then the forerunner of the Metropolitan Police force lounged about in tall hats. Since then the attire of the military and civil forces has been so revolutionised that the soldiers and policemen of that day would, if they could re-appear, be by no means sure of recognition even in the cook's kitchen. In one respect, Coronation Day set a good example, and that was, that despite the vast multitudes of people who filled the streets, there was no accident of any moment.

(From the "DAILY TELEGRAPH.")

A CAUTION TO ORGANISTS AND CHOIRMEN FOR JUNE 20TH.—Do not render the 12th verse of the Psalm appointed to be sung in the place of the *Venite* in the following manner, as was currently reported to be the case in some places in 1887:—"And blessed be the name of *Her* Majesty for ever, and all the earth shall be filled with *Her* Majesty."

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

Principal—SIR A. C. MACKENZIE, MUS.DOC.

Pupils of both sexes are received for instruction in every branch of Music under the best Professors.

MIDSUMMER HALF TERM begins Monday, 14th June. Entrance Examination therefor, Thursday, 10th June, at 2 o'clock.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held annually, at the Royal Academy of Music, during the Christmas Vacation.

For Syllabus of the 1897-8 Examination, Prospectus and all other information apply to

F. W. RENAUT, Secretary.

Editorial.

We have pleasure in giving this month *fac-similes* of some letters from celebrated musicians who flourished upwards of fifty years ago, and which have never before been printed. The first is of great interest, a letter written by Mendelssohn in 1837, the year of the Queen's Coronation. The second is written by Thomas Moore (1779-1852) the author of "Moore's Melodies"; and the third is by Sir Henry Bishop (1786-1855), composer of "Home, Sweet Home" which occurs in his "Clari." All the letters are in the possession of the Editor of the *Minim*, to whom they have been entrusted by their owners. Our thanks are acknowledged for the kind favour, an expression which we hope will be fully endorsed by our readers.

The Supplement given gratis with this month's *Minim* contains a School Song, "The Holiday," composed by Alfred Redhead. It is the first of a set of twelve, published by Messrs. R. Cocks and Co., London. Price Fourpence each.

June.

June is the sixth month of the year. According to some writers it derives its name from the Latin *Junius*, because it is reckoned as the month for *young people*; others derive it from *Junius Brutus*, who drove the Tarquins from Rome and settled the Government upon the people. Some think it is derived from the Goddess *Junio*, in honour of whom a festival was celebrated at the beginning of the month. *June* answers to the Jewish *Tammuz*, the tenth of their civil and the fourth of their sacred year.

Gold Dust.

Industry is the very soul of business, and the great key-stone of prosperity.

Energy and determination have done wonders many a time; aye! and can again.

Strive to be merry and wise; but I'd rather be merry and not wise, than neither one nor t'other.

Let us always deal lightly with the faults of others.

Forgiveness is a fine quality; in fact it is an exalted virtue.

Memory is the treasurer of the mind.

You can no more filter your mind into Purity than you can compress it into Calmness; you must keep it pure, if you would have it pure.—*Ruskin*.

Such perfect friends are Truth and Love,
That neither dwells where both are not.

Coventry Patmore.

Our duty is to be useful, not according to our desires, but according to our powers.—*Amiel*.

Knowledge is a steep which few may climb,
While Duty is a path which all may tread.

L. Morris.

Our duty down here is to *do*, not to *know*,
Live as though life were earnest, and life will be so.—*Lytton*.

We do nothing well till we learn our worth,
Nothing *best* till we forget it.—*James Martineau*.

Like threads of silver seen through crystal
beads

Let love through good deeds shine.

Sir E. Arnold.

The Bohemian String Quartet.

It has never yet been the case that a string quartet made such a sensation at its *début*, in the great centre of music, as the Bohemian String Quartet has made during the winters of 1892 and 1893. Total strangers when they arrived, they left Vienna decided favorites; and whenever they return they have a most enthusiastic reception. From Vienna they went to Leipsic, Dresden and other German and Austrian capitals, and afterwards to Russia and France. They were everywhere received enthusiastically, and compared with the most celebrated quartets of the day and the past. In producing the works of their Fatherland (Bohemia) they are quite unique, but also in interpreting Beethoven, Schumann, Brahms, &c., they need not fear any comparison with even the greatest quartet. Of the four artists, Karel Hoffmann (primarius of the concert) was born the 12th December, 1872, in Prague. He studied

seven years at the Conservatoire. There he received all the highest certificates, and was presented by the Directors of the Conservatoire with a precious violin. Josef Suk (second violin of the quartet) was born the 4th January, 1874, in Krecovic. He also, at the Prague Conservatoire, studied with Dvřak compositions, and with such success that already, after two years' tuition, the dramatic overture by him was performed with general approbation. He then composed a piano and string quartet, for which he received a Scholarship from the State. He has also composed a quintet for piano and strings (which was performed with great success in Berlin and Vienna), another string quartet, an overture for Shakspeare's "Winter Tale," and a serenade for string orchestra. Oskar Nedbal (the violin player of the quartet) was born at Tavor, in Bohemia, the 25th March, 1874. He also studied at the Prague Conservatoire and compositions with Dvřak. His chief compositions are a scherzo caprice for orchestra and a sonata for piano and violin, &c. Hans Withan was born on 5th June, 1855, at Politz, in Bohemia. He also completed his studies at the Prague Conservatoire, and received a professorship at the Mozarteum in Salzburg. His first tour was in Germany as soloist to the Belse Orchestra. In 1877 he was appointed as "Kammervirtuose" by the Prince of Schwartzburg-Sondershausen, with whom he remained until 1880; then he became the first solo 'cellist in the Court Orchestra' and member of the quartet of King Louis II. This latter quartet became famous in Germany and Austria, and was distinguished by Richard Wagner, who invited the quartet several times to Bayreuth to enjoy their playing. Since 1888, Withan is professor for 'cello and chamber music at Prague Conservatoire.

The Study of Harmony.

I am surprised to find what a great misunderstanding is abroad concerning this study. There seems to be a notion that when a person can correctly and effectually sing or play a solo, he has accomplished all that can be wished; now this is a mistake. Every performer, of course, must know more or less of the elements of music, nor is it necessary for those who wish to shine as performers only—and not as theorists and composers—to study the subject to an advanced degree (I mean counterpoint, canon, fugue, &c.); but a knowledge of harmony is absolutely essential to those who would be musicians, no matter in what branch.

Music is a science as well as an art, and how can anyone fully appreciate the artistic side of a thing until he understands somewhat of the scientific side? What should we think of a physician who prescribed certain medicines for

certain diseases, having learned that they were curatives, but did not know in what way they acted upon the different organs of the body? Yet that is what some people are doing with regard to music.

Then again, it is so much easier to become a good performer when one has gained a fair knowledge of harmony, for instead of pegging away at the notes of a new piece, as so many of our average performers, especially pianists, have to do, he is able to read it in such a way that a great deal of tedious work to both master and pupil can be avoided. It is also very helpful for discovering errors in one's own playing; instead of, in ignorance, practising a thing wrongly, over and over again, one is able to stop the mistake at the first and correct it.

Not only is it helpful to one in his progress as a performer, but how much pleasure can be derived from such a knowledge when listening to good music. A person who is ignorant of harmony can only appreciate music according as the work he hears strikes him as taken on the whole, but the harmony student appreciates, to some extent, every chord and note separately, and, it is needless to say, that he derives more pleasure from listening to it, than does the one who possesses no such knowledge.

It is unnecessary to go further into the advantages of such a study, although much might be said about the benefit it affords, specially to those in the musical profession, teachers, church organists, choir trainers and others; it is sufficient to say that there are great facilities now for obtaining tuition, so that any who are anxious to learn can do so.

The writer speaks from experience in this article, having commenced the study at the age of 14, and finding it growing in interest every day. She feels, therefore, that she cannot urge too much upon her fellow lovers of music the advantages and delights of a knowledge of the science of music.

LOUISE G. DUGDALE,
Silver Medallist, L.A.M.

Obituary.

The death of the renowned organist, Mr. W. T. Best, took place at his residence, near Liverpool, on May 10th. Mr. Best was appointed organist of St. George's Hall, Liverpool, in 1855, and he held that post until 1894, when he retired through ill health. Mr. Best arranged a long list of music for the organ, and composed many pieces, but he never achieved a great position as a composer. He was essentially a performer, and for many years was considered England's greatest organist.

—O:—

The death is announced of Mr. Thurley-Beale, the bass singer, so well remembered by the older generation of worshippers at St. Paul's. He was in his 50th year.

The Royal College of Music

(Incorporated by Royal Charter, 1883),

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LONDON.

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Director—

C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

MIDSUMMER HALF TERM will begin on
Monday, 14th June.

A JUNIOR DEPARTMENT is now open for
pupils under 14 years of age at reduced fees in which
the classes will be so arranged as to interfere as little as
possible with the general education of the Pupils.

Syllabus and Official Entry Forms may be obtained
at the College.

FRANK POWNALL, Registrar.

"God Save the Queen."

A new verse has been introduced in the National
Anthem, to take the place of the second verse
usually sung. This verse has been altered by the
Dean of Rochester (The Very Rev. S. Reynolds
Hole), and the music has been arranged for special
use by Dr. J. F. Bridge; it is published by Novello
and Co. The altered verse reads thus:—

"O Lord, our God, arise,
Scatter our enemies,
Make wars to cease.
Keep us from plague and dearth,
Turn Thou our woes to mirth,
And over all the earth
Let there be peace."

Immediately after the publication of "God save
the King" in the "Harmonia Anglicana" about
1744, attempts were, indeed, made to improve upon
the "politicks" and "knaveish tricks" rhyme.
Here is one from the *Gentleman's Magazine* of 1745,
though it is no great improvement:—

Fame, let thy trumpet sound;
Tell all the world around
Great George is King.
Tell Rome and France and Spain
Britannia scorns their chain,
All their vile arts are vane,
Great George is King.

The Prince of Wales, on his marriage, had to
submit to a good deal of amateur and other versi-
fying. The Pretender, as exemplified by the verse
engraved on the drinking cup at Fingask Castle,
was equally unfortunate in his poet. This is a
specimen verse:—

God bless the Prince of Wales,
The true-born Prince of Wales,
Sent us by Thee.

Grant us one favour more,
The King us to restore,
As Thou hast done before,
The Familie.

A new verse, written on the Queen's marriage
to Prince Albert, was truly prophetic. It starts
thus:—

May Heaven her life defend,
And make her race extend
Wide as her fame.

One of the happiest variations is that by the
Unitarian minister, the Rev. C. T. Brooks, entitled
"America," and now one of the national hymns of
the United States. It starts:—

God bless our native land,
Firm may she ever stand
Through storm and night.

There is no doubt that the third verse of the
present hymn, "Thy choicest gifts in store," was
written after the others, that is to say, in the
autumn of 1745, when the "loyal song" was "sung
at both playhouses" during the Scottish rebellion,
and when, indeed, it first became the British
National Anthem.

The Diamond Jubilee Music, 1897.

The commencement of the Queen's Diamond
Jubilee will be the religious services to be held all
over the land on the previous Sunday, June 20th,
the sixtieth anniversary of her Majesty's Accession.
The morning service at Westminster Abbey on
that day will be more or less of a semi-State
character, and will be attended by most of the
Royal and Colonial visitors who may then have
arrived. The organ, as at the Jubilee in 1887, will
be reinforced by a band of brass and drums to be
stationed in the organ loft, and the service music
will include Professor Bridge's 1887 Jubilee Anthem,
besides Dr. Martin's new Jubilee "Te Deum,"
which, according to present arrangements, will be
the chief musical feature of the service before St.
Paul's on the 22nd. Both works (Bridge's anthem
specially scored for orchestra), together with Sir
Edwin Arnold's "The Queen's Song" and other
compositions, will likewise be included in the pro-
gramme of the Commemoration concert to be given
at Queen's Hall on the morning of June 20th.

At St. Paul's the musical arrangements for the
short service on the Cathedral steps on June 22nd,
are now practically complete. The Cathedral
architect has no doubt that five hundred singers,
men and boys, besides the officials and others, can
be accommodated in the space available, and ac-
cordingly the vocal force—white-robed choristers of
the St. Paul's special choir, with the Abbey boys in

their new and more ornate raiment, and the singers from Lincoln's Inn, the Temple, and elsewhere—will take part in Dr. Martin's new "Te Deum." This work has been in choral rehearsal in the Trophy Room at St. Paul's for some weeks past, and last Wednesday the orchestra engaged for the Sons of the Clergy ran through the the band parts. The idea to place the portable organ on the Cathedral steps has, we believe, been abandoned, and the singers will be accompanied by two military bands.

Dr. Martin's "Te Deum" is exclusively choral, except as to the bass air, "When Thou tookest upon Thee," which as a solo would of course be quite inaudible in the open, and will, we assume, be sung by a semi chorus. At the close of the "Te Deum," which ends with a massive chorus reinforced by the brass, the music changes to *allegretto e semplice*, and a semi chorus of boys prettily lead off the Antiphon: "Kings shall be thy nursing fathers and their queens thy nursing mothers." A semi chorus of adult voices finish the quotation "And thou shalt know that I am the Lord." A majestic outburst, "We praise Thee, O God," for full chorus and orchestra, leads after a pause to the prayer for her Majesty, "Thou shalt grant the Queen a long life," sung by a semi chorus in four parts. Again the outburst "We praise Thee, O God," and the semi-chorus once more take up the prayer "In her time let the righteous flourish," the words "Let peace be in all our borders" being treated antiphonally, until it dies away at the reiterated word "Peace"; the full choir once more with the ejaculation "We praise Thee, O God," imposingly bringing the whole to an end. The "Old Hundredth" will, according to the present scheme, afterwards be sung, but if it be desired that the multitudes shall join in the familiar melody, brass instruments scattered here and there in the crowd will be needed to keep the singers from wavering. If, for example, the various military bands stationed between Ludgate Circus and Cheap-side were to take the time from St. Paul's and lead the people, the effect of this magnificent hymn as heard from a quarter of a million throats might be superlatively fine.

Counterpoint Notes.—No. VII.

By J. E. Green, M.A., Mus.Doc., etc., Vicar of Farmcot, Glos.

In the second species of counterpoint, composers, since the time of J. S. Bach, have introduced the custom of writing unprepared dissonant passing-notes upon the accent. This figure is known by the name of an "appoggiatura." "Appoggiaturas" differ from ordinary dissonant passing-notes upon

the accent, since they derelict those laws of strict counterpoint which require all passing-notes to be approached by conjunct motion. They conform, however, to those laws as regards their resolution, while they dispense with them as regards their preparation. An "appoggiatura" may therefore be defined to be a passing-note upon the accent approached by disjunct movement. But "appoggiaturas" have a preparation, though of a latent character, but its consideration comes within the province of the fourth species of counterpoint. The musical acumen of the late Sir G. A. Macfarren first observed the relationship of the "appoggiatura" both to the second or third and to the fourth species of counterpoint, but his mode of expression has unfortunately tended to obscure his meaning; on page 103 of his book on "Counterpoint," he writes "striking a passing-note coincidentally with the note against which it is discordant," also shortly below "an unprepared suspension." These expressions in their contextual setting clearly show that the author appreciated the connection that "appoggiaturas" bear both to the second and fourth species of counterpoint, and that they "have some resemblance both to passing-notes and suspensions." [N.B.—The present writer is of opinion that "appoggiaturas," for reasons that will appear hereafter, belong to the fourth rather than to the second or third species of counterpoint; this note upon the subject will therefore be coherently continued when considering the modern departures from the ancient laws binding that species.]

The harmonic progression between canto and counterpoint, or between any two parts one of which moves according to the laws of the first and the other according to the rules of the second is as follows:—In strict counterpoint the possibility of introducing dissonant passing-notes depends upon the construction of the canto fermo. When writing in less than five parts, no dissonant passing-note should proceed by oblique motion to the unison. The harmonic progression between two or more parts moving in the second species while other parts are moving in the first requires that the parts in the second species shall be concordant amongst themselves, unless they approach any dissonant interval by conjunct degrees and contrary motion; nor must they approach a fifth by similar motion, unless the two parts composing that interval belong to the same chord as that from which they proceeded to it. When dissonant passing-notes occur in the bass, they are regulated by the same conditions as consonant passing-notes indicated above. When two or more parts are in the second species (accompanied by other parts in the first species), one part may have consonant and the other dissonant passing-notes, but in this case the consonant and

Leopoldus Lauer

Wenn Sie recht so gütig mir Ihre Partitur
 d. Minus meins Bräun. Gede in es, "Pachig
 und Bräun" auf einige Tage zu leihen. Und
 schenke die Partitur und können Sie für sich
 die Minus der 3 verschiedenen Verhältnisse
 zu lesen. In dieser Weise wird ich Sie
 mit vielen Dank zurückgeben.

Leopoldus Lauer

23 37
 11

Felix Mendelssohn Bartholdy

My Dear Sir,

Very thank you
 for your kind letter, as soon as you
 can, to your Governor St. L.

I am afraid you have got me
 into a scrape with V. de Torre, whose
 letter remains so long in your hands
 Yours very truly
 J. P. Brown

Dear Mr. Beale,

I beg to enclose for my
 Rehearsal Tickets for the
 Ancient Concert of
 your own house. — and
 with kind regards to
 Mr Beale — remain
 4 Albion St. Yours truly
 Sunday. — *Henry M. Bishop*

SIX SCHOOL SONGS.

1

THE HOLIDAY.

Words by
ARTHUR CHAPMAN.

Music by
ALFRED REDHEAD.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simpler bass line. There are five measures in total, with the last measure ending on a whole note chord.

p Solo voice, or semi-chorus.

KEY C $\frac{3}{4}$: m . f | m : r . s | m : r | s₁ : - | : d }

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "Shall we roam thro' the sun - lit fields, And" are written below the vocal staff. The piano accompaniment starts with a piano (*p*) dynamic marking.

{ d : t₁ . m | d : t₁ | l₁ : - | ^{D.t.} _df | f : s . f | m : r }

The second line of the song continues the vocal melody and piano accompaniment. The lyrics "list to the wild birds' strains, Or ga - ther for - get - me -" are written below the vocal staff. The piano accompaniment continues with the same harmonic structure.

rit: *f.c.* *3*

- nots And forge fragrant dai - sy chains Shall we

rit:

Tempo.

fol - low the rippling brook Where the king - fisher builds its

Tempo.

Di.

nest We can seek for the sha - dy

f.c. cres:

pools....Where the swift trout lies at rest Come

$\{ m : r \mid s_1 : r.m \mid r : d \mid s : m.f \mid s : f.m \mid r.m : f \}$
 forth, come forth, put books a _ way For it is a joy _ ous

f Chorus.
 $\{ m : r \mid d : m.f \mid m : r \mid s_1 : r.m \}$
 ho _ li _ day, Come forth, come forth, put

$\{ r : d \mid s : m.f \mid s : f.m \mid r.f : l \mid d : m.r \mid d : - . \}$ *rall:*
 books a _ way For it is a joy _ ous ho _ li _ day...

$\{ : : : : : : : : : : : : : : : \}$
Tempo.
 Red. * Red. * Red. * Red. *

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of rests followed by a melodic line. The second system continues the piano accompaniment with chords and moving lines in both the treble and bass staves.

p : m . f | m : r . s | m : r | s₁ : - | : d }

Shall we join in a mer - ry game Of

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Shall we join in a mer - ry game Of'. The piano part includes a dynamic marking of *p* (piano).

d : t₁ . m | d : t₁ | l₁ : - | : d₁ }
D₁
: d₁

bat - tle - dore or ball, Or

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'bat - tle - dore or ball, Or'. The piano part includes a dynamic marking of *p* (piano).

f : s . f | m : r | s : - | : s }
rit:
: s

race down the slop - ing lawn, And

rit:

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'race down the slop - ing lawn, And'. The piano part includes a dynamic marking of *f* (forte) and a *rit:* (ritardando) marking.

6

f. G.

laugh should we trip or fall? Shall we

Tempo.

hunt thro' the for-est glades Till a fai-ry ring we

gain And mer-ri-ly dance, and

f shout with glee, — Till the wel-kin rings a —

rit:

f }
we
t, }
e
d }
and
r }
a -

f *Tempo.* 7

- gain? Come forth, come forth, put books a - way For it

Tempo.

f *Chorus.*

is a joy - ous ho - li - day Come

forth, come forth, put books a - way For it

is a joy - ous ho - li - day.

f

JUST PUBLISHED.

THE

Marsh-King's Daughter :

CANTATA FOR SOPRANO, MEZZO, AND CONTRALTO SOLOS,
AND CHORUS OF FEMALE VOICES

Words, adapted from Hans Andersen's Tale, by

MAY GILLINGTON,

Music by

ANGELO MASCHERONI.

DRAMATIS PERSONÆ.

AMINE	(Three Princesses)	{ Soprano
ZULEIKA		{ Mezzo Soprano
NOURONNIHAR		{ Contralto
HELGA (the Marsh-King's Daughter)		Soprano
VIKING'S WIFE		Mezzo Soprano
GWYDDRO (Christian Captive)		Contralto
MARSH-KING		Contralto

The parts are so arranged that

AMINE and HELGA	} May be taken by the same person.
ZULEIKA and VIKING'S WIFE	
NOURONNIHAR and GWYDDRO, or NOURONNIHAR and MARSH-KING	

Chorus of Vikings, Priests, Marsh-Spirits, &c. Mostly in two parts.

A Dramatic Cantata which, though elaborately written, is still within the means of any ordinary school singing class.

The words, which are cleverly "written round" one of Hans Christian Andersen's popular Fairy Tales, are in May Gillington's well-known flowing and graceful style; while the music will, by its *verve* and "grip," surprise those who only know Angelo Mascheroni as a writer of taking drawing-room and concert songs. The many dramatic points and episodes are all treated with a force and rugged tunefulness that is simply irresistible; while admirers of "For all Eternity," "Songs we used to sing," "The Land of Yesterday," &c., will be more than satisfied with the charm, beauty, and "singableness" of the solo numbers.

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dissonant passing-notes must form consonant harmonies amongst themselves, even though they may dissonate with the prevailing harmony of the bar.

In order that the melodic progression may be without augmented intervals, the following arbitrary alterations of the harmonic minor scale are advised, provided that they occur as passing-notes only:—

(1) When the melody passes between the dominant and the leading note, the major-sixth may be substituted for the minor one; (2) when the melody passes between the sub-median and the tonic, the minor seventh may be substituted for the major one, and this major seventh when in the bass may bear the harmony of a chord of the sixth as in the first species of counterpoint.

Chromatic passing-notes will be considered under the third species, though classical writers may sometimes employ them when writing two notes against one, yet they are more common in groups of passing-notes which properly come under that species.

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THE

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Academical.

ROYAL ACADEMY OF MUSIC.

The competition for the Sainton Scholarship took place on May 1st. The examiners were Messrs. Alfred Gibson, W. Frye Parker and Emile Sauret, and the scholarship was awarded to Elsie M. Southgate. The examiners highly commended Sidney A. Freedman and Margaret S. Holloway.

The Goring Thomas Scholarship (for composition) was awarded to Harry Farjeon, the examiners being Cave. Alberto Randegger, François Cellier, Esq., and Sir A. C. Mackenzie.

The Liszt Scholarship has been awarded to Regina Druiff (a native of Walthamstow), the Misses Harriett Claiborne Dixon and Vera Margolies being highly commended. The examiners were Professor Niecks, Sir A. C. Mackenzie, and Edward Dannreuther, Esq.

—:O:—

THE ASSOCIATED BOARD.

It is with much regret that we have to announce the death of the Right Hon. The Lord Charles Bruce, who had been Chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music, since its inception. His loss will be severely felt by all with whom he had been brought into contact, from H.R.H. the President, to every member of the Board, and to every Hon. Local Representative throughout the United Kingdom. His genial and courtly grace was extended to every one with whom he had been connected, and his death will leave a void that will be most difficult to fill. We should like to call attention to the advertisement of the Board appearing in this issue, from which it will be seen that the Board has made a very important departure in offering two Exhibition Scholarships for competition every year. Further particulars of these Exhibitions will appear in the forthcoming Syllabus and in the advertisements of the Board. We are glad to be able to announce that a large accession of registered schools and teachers has been made to the list for this year, and a very large increase of candidates for the local school examinations has resulted therefrom. It may interest our readers to know that the Hon. Local Representative at Leicester, Mr. J. H. Marshall, who is Mayor of that town, has kindly offered to the Associated Board two Gold Medals, to be given to the Candidates who have obtained the largest number of marks in the Senior and Junior divisions of the Local Centre Examinations throughout the United Kingdom. The former will be awarded to Miss Gertrude E. Miller, of Pevensey (Eastbourne Centre), who has passed a phenomenal examination, and obtained absolutely full marks in this grade in pianoforte playing. The Junior Gold Medal will be

awarded to Miss M. C. Worth, of Plymouth, who has obtained the very large number of 147 marks out of 150 in pianoforte playing, and also 125 marks in violin playing. H.R.H. the Prince of Wales has been pleased to approve of the election by the Board of Mr. Thomas Threlfall, as Chairman, and of the Hon. G. W. Spencer Lyttleton as Deputy Chairman of the Board.

—:O:—

TRINITY COLLEGE, LONDON.—Four Open Musical Scholarships will be competed for at Trinity College, London, in July next:—One pianoforte, one vocal, one violin, and one for other orchestral instrument, all tenable for three years. The Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one Exhibition in each of the subjects of Organ, Violin, Viola, Violoncello, and Double-Bass, all tenable for one year, will be offered at the same time. The last day of entry is June 5th.

The Notes.

Sir Herbert Oakeley, Emeritus Professor of Music in the University of Edinburgh, has published in pamphlet form two "Inaugural Addresses" (Edinburgh: James Thin), selected, on account of their special fitness for a popular audience, from those delivered by him at various times in fulfilment of his academical duties. Sir Herbert spoke always, not with authority only—though his words had the weight due to admirable scholarship—but with grace and charm. His utterances were invariably characterised by wide knowledge, critical acumen, and liberal thought. Thus, in the first of the two Lectures before us, we have not only an eloquent demonstration of the value of Music as an educational agent, but abundant evidence of a capacity, too rare among schoolmen, to regard the subject from all points of view, and to lend it all possible aid by apt allusion and illustration. In the second of these interesting addresses, Sir Herbert spoke in stimulating and persuasive terms of the right possessed by music, equally with other arts and sciences, to demand from its devotees intelligent and systematic study. We cordially recommend the lectures, here preserved in neat and serviceable form, to all musical amateurs.

—:O:—

It is said that the first person to utilise a clever remark for quotation is entitled to as much credit as the person who wrote it, and often a play upon a phrase is as bright as the original. Oliver Hereford, the talented illustrator and son of Rev. Brooke

Hereford, is noted for his droll variations upon old-fashioned proverbs, and a few recent examples are worth repeating. Who that has ever been photographed, with all that it implies, could fail to appreciate this: "You may lead a man to the photographer's, but you can't make him smile." And what heartfelt assent will be given by many a man—and perhaps some women—too, "A little widow is a dangerous thing." Somewhat in the same vein was his characterisation on the last day of the week of an egg that failed to please his taste, as "a Saturday night egg," explaining when asked: "Because it has tried all the week to be good."

—:O:—

Shakespeare's birthday was celebrated at Stratford-on-Avon on April 23, and in honour of the Queen's Diamond Jubilee, Mr. Benson revived the quaint prayer from Nicholas Udall's old play of "Ralph Roister Doister," the opening lines of which run:—

"The Lord preserve our most noble Queen of renown,
And her virtues reward with the Heavenly Crown.

The Lord strengthen Her Most Excellent Majesty,

Long to reign over us in all prosperity."

The prayer, which is recited by the members of the company kneeling on the stage in a semi-circle, was last recited at the Royalty Theatre by Mr. W. Pool and his company, the occasion being the revival of "Measure for Measure."

—:O:—

The Choir of the little Primitive Methodist Church at Cranswick has struck. Sometime ago the organist asked the trustees to purchase a new musical instrument for the church, but the proposal did not meet with their approval, and they suggested that an expert should be asked to examine the present "musical box." This was done, and the expert called in, reported that it would not hold wind. The trustees being still unable to make up their minds to purchase a new instrument, the organist refused to play any longer without payment for his labour. His request for payment was refused, and on Sunday someone else took the seat to manipulate the keys and pedals. When the choir saw this they rose *en masse* and joined the congregation.

—:O:—

Government returns just issued show that upwards of £206,000 was last year given in grants for music to four and a quarter million pupils in elementary State-aided schools in England alone, Scotland and Ireland being left out of count. Dr. Hubert Parry, Sir A. Mackenzie, Mr. Cummings,

and Dr. Bridge will, it is reported, head a deputation to the Education Department urging the use of the Staff (or ordinary) in place of the Tonic Sol-fa notation in State-aided schools. Last year Tonic Sol-fa was the system taught in 20,678 schools, and the Staff notation in only 2,386, while 7,204 schools earned a grant for the system of teaching "by ear." The Staff notation makes no headway whatever in the schools. Twelve years ago 2,396 schools taught the Staff system, while last year the figures had dropped to 2,386. On the other hand, the number of Tonic Sol-fa schools has during the same period tripled, and upwards of a million children have been transferred from ear teaching to Tonic Sol-fa.

—:O:—

MAY DAY AT OXFORD.—The ancient custom of chanting a hymn on the top of Magdalen College Tower, Oxford, is observed on May 1st, at 5 o'clock in the morning, by the choir under the direction of the organist. For this service the sum of £10 is received out of the Rectory of Slymbridge in Gloucestershire.

Jubilee Music.

There is an old-world quaintness and charm about seventeenth century melodies which seems to render them peculiarly suitable to adaptation for loyal and patriotic songs. Thus, Sir Herbert Oakeley has, we notice, taken a delightful ditty by Savile, and re-arranged it as a four-part chorus for men's or mixed voices, five verses having been added to the original. "Vivat Regina," or "Here's a Health unto Her Majesty," will no doubt be in great favour during the coming season. It has a simple and telling accompaniment, and is published by Messrs. Forsyth Brothers. Another of Sir Herbert's works, appropriate to the Sixty-year Celebration, is the slightly altered reprint of his "Jubilee Lyric" (Schott and Co.), written for 1887, and then performed at the Cheltenham and Huddersfield Festivals. The text of the "Lyric" was selected from the late Lord Rosslyn's commemorative ode, "Love that lasts for ever." The music—which introduces a chorale by the Prince Consort—contains a beautiful tenor solo, soprano solo, and choruses, and concludes with the familiar phrases of the National Anthem. This cantata is written in a most effective and musicianly style, and Choral Societies who do not know it will do well to make its acquaintance, with a view to their Jubilee programmes. We may add here that pianists may be glad to find that Sir Herbert Oakeley has arranged for their instruments a "Suite de Pièces" from his Orchestral Score, Op. 27. The suite consists of pastorale, minuet, and trio, gavotte and musette, sarabande, and rondo scherzoso.



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The REMAINING LOCAL SCHOOL EXAMINATIONS for 1897 will be held as follows:—

June, July, October, November.

See Syllabus B.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

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About Artists.

Mr. Robert Brandon (son of Mr. Thomas Brandon, the baritone vocalist of Gloucester) has been appointed a Lay Clerk of Bristol Cathedral as a Bass singer. Mr. R. Brandon was the senior chorister boy in Gloucester Cathedral for some years, and received his musical education under Mr. C. Lee Williams.

—:O:—

Berlioz's "Beatrice et Bénédict" is likely to be performed in the course of the season by a new operatic society, which it is proposed to form. The work, which is based upon Shakspeare's "Much Ado," was produced at Baden in 1862.

—:O:—

Brahms' posthumous works include several songs and a choral setting of the Lutheran Church service.

—:O:—

The Hon. Misses Rice, of Dynevor, were among the chorists who recently rendered Mendelssohn's "Hymn of Praise" at the Llandilo Drill Hall. The daughters of Lord Dynevor are possessed of beautiful voices, and their services are frequently given at charitable concerts. What is further interesting to note is, they almost invariably render their songs in the tongue of their ancestor, Syr Rhys ap Iorwedd, who on Bosworth Field fought valiantly for Harry Tudor.

Mr. F. H. Cowen has been appointed to the conductorship of the Bradford Festival Choral Society, which has hitherto been directed by Mr. Garland. Mr. Cowen will have a sub-conductor for all but the final rehearsals, as his time will again next winter be greatly occupied by his duties as conductor of the Hallé Manchester and the Liverpool Philharmonic Concerts.

—:O:—

Salvatore Meluzzi has died at Rome at the age of 82. He was maestro at St. Peter's, and for 45 years had been director of the Capella Giulia. He wrote a mass for double choir, and a large number of smaller works.

—:O:—

M. Paderewski has accepted a thousand guineas for one performance in Queen's Hall, London, during the season.

—:O:—

Miss Elsa Ruegger, the latest juvenile prodigy, is to appear at a private concert at the Salle Erard, her public *début* taking place later on. She is 15, and was born in Lucerne, but was educated at Brussels, where four years ago she carried off the second violoncello prize at the Conservatoire.

—:O:—

Miss Clara Butt, the English contralto, who has been studying under M. Bouby in Paris during the last year, postponed her concert there last month owing to the general mourning. Miss Butt escaped very narrowly from being present at the Bazaar de Charité, having been detained, like Mlle. Faure, on the way thither. Miss Butt has just received a flattering offer to appear at the Grand Opéra—the first time an English singer has been so honoured.

—:O:—

Signor Mascagni, composer of one successful opera, is now at work on a very promising subject, "La Tosca"—made into a libretto by Signor Illica.

—:O:—

It will no doubt come as a surprise to many people to learn that Li Hung Chang is a poet of no mean repute in his own land.

—:O:—

Sir Arthur Sullivan is an unusually quick composer. He began the overture to "Iolanthe" at nine o'clock one evening and had it finished by seven the next morning. The magnificent epilogue to the "Golden Legend" was composed and scored in twenty-four hours.

—:O:—

By a singular coincidence, both Bristol and Gloucester Cathedrals have a Morgan and Thomas as the leading tenor and bass respectively, viz., the well-known Mr. E. T. Morgan and Mr. Wm. Thomas, of Bristol, and Mr. C. Eynon Morgan (tenor), and the veteran Mr. Abraham Thomas (bass), both of Gloucester Cathedral choir.

"Attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

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—:O:—

A famous musician was once asked by two vocalists to decide which of them sang the better. The day being appointed, both parties exerted themselves to the utmost, and when they had finished, the musician, addressing the first said:—

"As for you, sir, you are the worst singer I have ever heard in my life!"

"Ah! ah!" said the other, exulting, "I knew I should win the wager."

"Stop, sir," said the Doctor, "I have a word to say. As for you, sir, you cannot sing at all."

—:O:—

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—:O:—

Clara: "What shall I sing for you, Jack?"

Jack: "Have you a song with a refrain?"

Clara: "Yes."

Jack: "Well, then, please refrain."

—:O:—

"Have you seen my last song, George?" asked the would-be distinguished composer.

"I hope so, Billy!" was the reply.

—:O:—

Epitaph on Little Stephen a famous Suffolk fiddler:—

"Stephen and Time are now both even:

Stephen beat Time, now Time's beat Stephen."

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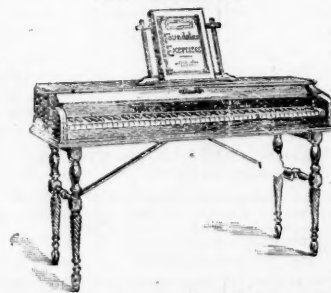
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Bristol Notes.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society brought their eighth season to a close on May 1st, with an evening concert in Colston Hall. Notwithstanding the short time which had elapsed since the last concert of the Society on March 20th, the numbers on the present occasion were not far short of those who crowded to the Mid-Lent performance of Verdi's "Requiem." The programme now offered was of a very different character, and originally consisted of Acts II. and III. of Wagner's "Flying Dutchman," and Mendelssohn's "First Walpurgis Night," but subsequently it was decided to add a selection from Brahms' "Requiem." The profound genius of this composer, which found such fitting expression in the above-named work, is deeply appreciated in Bristol, and it was generally felt that some tribute of respect should be played to the memory of one to whom few will deny the position of foremost composer of the day. Thus the first notes heard on this evening were those of the chorus "Behold, all flesh is as the grass," a number often heard in our city, but now given with peculiar impressiveness, the audience standing meanwhile.

Next came a fine rendering of the National Anthem, with full choir, band, and organ, and this was followed by the "Flying Dutchman," the overture to which was given with great spirit and intelligence by the orchestra. The principal characters in the work were distributed as follows:—*Senta*, Miss Esther Palliser; *Mary*, Miss Jessie King; *Erik*, Mr. Hirwen Jones; *Van der Decken*, Mr. Andrew Black; *Daland*, Mr. Montague Worlock. Of the performance of the soloists it is enough to say that, taken as a whole, it was excellent, adding a special word of admiration for the high artistic attainments of Miss Palliser and Mr. Black. The band deserve hearty commendation for the way in which they responded to the heavy calls made upon their resources, and the good service rendered by Mr. Fulford at the organ must not pass unnoticed.

Of the work of the chorus, it is pleasant to be able to speak in terms of cordial praise, while recognising the fact that it could have been done better, and this by the same body of singers. There was all the usual vigour, brightness and energy (almost inseparable from a choir studying regularly under Mr. Riseley), but absolute accuracy, delicate finish, and the sense of being completely at home were lacking. One could not help wishing that a few more rehearsals had been possible, and feeling that they might have ensured such a high level of performance as has been attained on some previous occasions by this admirable choir.

The same remarks apply, in a modified degree, to the rendering of the Walpurgis Night, in which, though the ground was evidently more familiar, it was not sufficiently so to banish all idea of strain and uncertainty. Miss King, Mr. Jones, and Mr. Black were very successful in the solos, and Mr. Riseley conducted with his usual ability. It is gratifying to notice that the numbers of the Society have considerably increased during the past season, a fact testifying to the growing interest in the highest styles of choral music.

—:—

The last meeting of the Quintuor Society took place at All Saints' Hall on the 15th ult., when an interesting programme was provided, including Brahms' Sonata in G (for piano and violin), Volkmann's Trio in B flat minor Op. 5, Tschai-kowsky's Trio in A minor Op. 50, besides solos for violin and violincello. The executants were Signor and Signora Darmaro, and Mr. Van Gelder, of Bath.

London and Provincial Notes.

LONDON.—MISS CLARA BUTT'S CONCERT.—Notwithstanding the brilliant weather, Miss Clara Butt's grand morning concert, May 19th, was well attended, which bore testimony to the interest of the public in her return, and to the popular nature of the programme, including as it did, recitations by Mr. Beerbohm Tree and Miss Lily Hanbury, and instrumental music by Messrs. Johannes Wolff and Hollman, all of whom were in their best form. Most interest naturally centred in our popular young contralto, who looked charming, and it was at once apparent that rest and her studies abroad had developed her voice into a really grand organ, which should be heard on the stage in "Le Prophète." She sang songs by Gluck, Schubert, Novello-Davies, and Saint-Saëns, and also the voice part in Murger's "La Ballade du Désespéré," with music by Bemberg, who accompanied, Mr. Allen Beaumont giving the accompanying recitation. Other songs were contributed by Mme. Lily Rebna (her first appearance in England), who has a sweet voice and finished style; Miss Marian Isaac, Mr. Ben Davies, and Mr. Norman Salmond, all of whom were in excellent voice.

DENMARK HILL, S.E.—On Friday, April 30th, the gentlemen of the choir of S. Matthew's Church, Denmark Hill, gave a complimentary banquet at the Crosby Hall, Bishopsgate, to Dr. J. Warriner, to celebrate the completion of ten years' work as organist and choirmaster. A congratulatory address and four volumes of Grove's Dictionary of Music were presented by the Chairman (Mr. A. R. Whitley), who also spoke of the work accomplished during Dr. Warriner's tenure of office, which includes the

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restoration and enlarging of the fine organ, the organisation of the choir, the introduction of the Oratorio services, of which the twenty-sixth (fifth series) has recently been given, and the organ recitals, of which several hundreds have taken place. During the same week, Dr. Warriner's choir boys presented him with a very handsome album (containing their photographs) with an appropriate address.

BODMIN.—The Philharmonic Society gave its second concert in the Public Rooms, Bodmin, on April 21st. Mendelssohn's "As the Hart Pants," was sung by a chorus of over seventy. The orchestra was augmented by a contingent of the Royal Marine String Band, under the leadership of Mr. R. Read. The chief soloists on the occasion were Madame Ada Loaring, London (soprano), Mrs. Barron (contralto), Mr. J. C. Truscott (tenor), and Mr. A. E. Brown, organist of All Saints', Plymouth (bass). There was a fair audience, but not so good as might have been expected. The choruses were decidedly well sung, and the precision and attack was excellent. "The Queen's Song," by Eaton Fanning, was given with much vigour and true patriotism. Part II. consisted of a selection, in which a new Quintett for strings was given for the first time in Bodmin, composed by the Conductor of the Society, Mr. W. L. Twinning, F.R.C.O. A musicianly duet for two violins (in canon), "Cheltonia," by H. J. Taylor, F.R.C.O., was a great success, and evoked considerable applause.

BRIDLINGTON.—The Musical Festival was held on Thursday, May 6th. Bridlington is a comparatively small seaside town, but can produce a chorus of 150 voices. The band numbered 60 performers, and the principals were Miss Agnes Nicholls (soprano), Mrs. Burrill (contralto), Mrs. A. W. M. Bosville, Mr. Hirwen Jones (tenor), Mr. Archdeacon (baritone), and Mr. Harford (bass). Mr. A. W. M. Bosville conducted, and Mr. G. W. Buckley was the leader of the band. At the afternoon concert the following works were given:—"Lauda Sion" and "The Forsaken Merman"; Goring Thomas's "Swallow Song," sung by Mrs. Bosville; "Great is Jehovah" (solo, Mr. Hirwen Jones); two Wagner items and two works specially written—a dance suite by Mr. John Camidge, organist of Beverley Minster, and "The Troubadour," a ballad for contralto and orchestra, by Mr. J. W. Hudson, of Hull. Both these were most cordially received. At the evening concert, Dvorák's "The Spectre's Bride," was given in good style by soloists and chorus, and the band gave an excellent performance of Beethoven's C minor symphony, and the prelude to "Lohengrin." The "Hallelujah" chorus, from "The Mount of Olives," concluded a most successful Festival.

BRISTOL.—The Bristol Operatic Society may be congratulated upon their performance of Gilbert and Sullivan's opera "The Gondoliers," at the Alexandra Hall, on May 12th, 13th, 14th and 15th. Perfection is hardly to be expected in an amateur rendition, but it can honestly be said that the charming opera met with adequate treatment. Mr. A. Bruce Bedells was musical director and stage manager; Mr. C. F. C. Eyers, assistant stage manager; Mr. F. W. Gibaud, acting manager. Of those taking part, prominence must be given to the successful efforts of Miss Marion Harris, Mrs. A. Bruce Bedells, Mr. James W. Boddy, and Mr. George J. Matthews, who filled the parts respectively of Gianetta, Tessa (contradine), Marco Palmieri and Giuseppe Palmieri (Venetian gondoliers), Miss Ethel Miller as Casilda, and Miss Agnes Shillington as the Duchess of Plaza-Toro, sang the music allotted to them well. Mr. Arthur Jupp was heard to great advantage in the songs written for the Grand Inquisitor. The Duke of Plaza-Toro and his attendant Luiz were well represented by Mr. George Dix and Mr. J. F. Pakeman, and Messrs. R. Culverwell, S. A. Bennett, and E. C. King were also successful as Venetian gondoliers. The choruses were admirably rendered, and the band efficiently performed Sullivan's ever-pleasing orchestra music. The dances, which were much appreciated, were arranged by Miss Edna Mary Stacy.

CHELTENHAM.—Thursday, May 13th, was a day not to be forgotten. H.R.H. the Prince of Wales visited Cheltenham, and attracted thousands of visitors. The beautiful appearance of the gaily decorated streets combined with the natural beauty of the garden town, presented a pleasing sight. The Prince appeared to be delighted with the hearty reception he received whilst passing through the town to the Drill Ground at Prestbury Park, where the Royal Gloucestershire Hussars were reviewed by His Royal Highness. The Bands of the various Volunteer Corps played during the day in different parts of the town, and created great excitement, and gave evident enjoyment to thousands of people. It is satisfactory to say that everything passed off without any serious accidents, or disturbance of any kind. The Mayor (Col. R. Rogers), Dr. Ward-Humphreys (Chairman of the Reception Committee), and the various Committees have been heartily congratulated on the success of all the arrangements throughout the eventful day.

M. Eugen d'Albert gave a most enjoyable pianoforte recital in the Assembly Rooms on Wednesday afternoon, May 19th. The reserved seats were fairly well filled, but it is a matter of surprise that there were so many vacant unreserved places. The recital opened with a

Toccata and Fugue in D mi. (Bach-Tausig), which gave a great opportunity for M. D'Albert to display his powers. This was followed by a Beethoven Sonata op. 111. The next items were three pieces of Chopin—Berceuse, Valse op. 42, Polonaise op. 53., and so charmed were the audience that continued applause compelled M. D'Albert to twice bow before continuing the programme. Giga con variazione (Raff) and Barcarolle in A minor (Rubinstein) were well received. Then came two compositions of Liszt (Liebestraum and Soirée de Vienne, No. 6). The Soirée de Vienne and Hungarian Gipsy Airs (Tausig), with which the programme ended, gave ample scope for display of virtuosity, of which M. D'Albert availed himself to the full; he gave as encore a Gavotte and Musette of his own composition.

DOVER.—On May 5th the Choral Union gave an excellent performance of Cowen's "Sleeping Beauty" and a Miscellaneous Selection. For the solos, Miss Alice Simons, Miss Constance Barber, Mr. Wills Page, and Mr. Chilver Wilson, had been engaged. Of these Miss Barber (the Wicked Fay) was suffering from a severe cold. Miss A. Simons (who sang the parts allotted to the Princess) was most successful in all her numbers. Particularly in "Whither away, my heart?" was her fine soprano voice heard to great advantage. The King (Mr. Chilver Wilson) had but little to do, but what he had he made the most of. Mr. Wills Page was of course the Prince, and his fine tenor was heard to perfection in the Castle scene, and indeed throughout the cantata. The "Coronation Anthem" by the choir went well, as did the part song "The sea hath its pearls." Mr. H. J. Taylor, F.R.C.O., conducted with his usual ability.

FOVEY.—The Choral Society gave an excellent concert on May 12th, under the able conductorship of Mr. C. E. Juleff. The programme consisted of Mozart's Twelfth Mass and a Miscellaneous Selection. The soloists were Miss Florence Ellery, Miss Ada S. Gale, Mr. A. Collings, and Mr. T. W. Balhatchet. The solo violinist was A. E. Serle, and Mr. C. E. Milner preside at the piano.

GLOUCESTER.—The annual concert in connection with the Orchestral Class which Mr. E. G. Woodward conducts in Gloucester, was given at the Guildhall, on April 26th. There was by no means a large attendance, not so large certainly as the attractiveness of the programme or the imposing list of "honorary members" would have led one to expect. The band consisted of fifty performers, the larger number comprising members of Mr. Woodward's orchestral class, with well-known professional players to lead the various sections. The leader of the band was Mr. P. Morfee Woodward, Madame Amy Woodward was the pianist,

and Mr. E. G. Woodward conducted. The concert was appropriately opened with Weber's "Jubilee" overture, into which the National Anthem is introduced, and when the familiar strains were heard the audience stood to show its loyalty. Other orchestral numbers were a light and tuneful, but nowise intricate, suite by Cowen called the "Language of Flowers," the last movement in gavotte measure calling forth hearty applause; a bright and "picturesque" Spanish piece by Elgar; Beethoven's Symphony No. 8; Nicolai's popular overture to "The Merry Wives of Windsor," and selections from "Haddon Hall." The soloists were Miss Marian Blinkhorn (vocalist) and Mr. J. E. R. Teague (cello). The concert was given in honour of the Queen's Diamond Jubilee, and in aid of the local Jubilee Fund.

KINGTON.—The Choral Society gave two oratorio services in St. Mary's Church, Kington, on Thursday, May 13th, in honour of the Queen's Diamond Jubilee. The work chosen was Mendelssohn's "Hymn of Praise," and, under the conductorship of Mr. George Banks, was admirably carried out. The principal soloists were Miss Florence Cromey (first soprano), Mrs. George Goodwin (second soprano), Mr. George Banks (tenor). Mr. George Robertson Sinclair, of Hereford Cathedral, presided at the organ, and at the end of each performance gave an organ recital, which was thoroughly enjoyed. The collections amounted to over £13.

MARGATE.—The following was the programme of music performed at the last concert of the season, on May 18th, of the Philharmonic Society, under the conductorship of Mr. A. Thornton Bobby; Mr. A. P. Howells being, as usual, leader of the band. Dr. W. H. Longhurst's march, "King David's Army," was warmly applauded, and the veteran composer recalled by the audience, as was also Dr. E. J. Bellerby after his performance of the solo part in Mendelssohn's G minor concerto. Miss Marianne Richards made a very favourable impression, being encored in two of her songs. The programme included the overture, "Semiramide" (Rossini); symphony, "Pastorale" (Beethoven); suite, "Peer Gynt" (Greig). We were glad to see a large and appreciative audience, that, with very few exceptions, remained till the last note had been played.

The third of the series of "chamber concerts" by Dr. E. J. Bellerby and Mr. A. P. Howells was given at the Cliftonville Hall, on Wednesday, May 26th. The following were the artists:—Mrs. P. V. Henniker (vocalist), Dr. E. J. Bellerby (pianoforte), Mr. A. P. Howells (violin), Miss May Dottridge (second violin), Mr. P. V. Henniker (viola), Miss Maud Henniker and Mr. P. V. Henniker (cellos).

A notable feature in these concerts has been the fact that every performer, with one exception, is a member of the Kent Section of the Incorporated Society of Musicians.

OXFORD. ROYAL VISIT.—The new City Buildings, opened by the Prince of Wales on the 12th ult., are exceedingly well designed, and charmingly fitted up. Our space will not permit us to notice more than the "Hall," which is fitted up as a concert room, and is nearly one hundred feet long by fifty-five broad, with galleries on three of its sides, the whole room seating two thousand people with comfort. The decoration of the interior is simply superb. At the East end is a magnificent four-manualled organ (by Willis), upon which most of the representative Oxford organists contributed a stave with delightful effect during the two hours' interval which elapsed between the opening of the doors and the arrival of the Prince. We venture to predict that this beautiful building is likely to mark a new era in the musical life of the townspeople of Oxford. The Prince appeared in the best of health, and was highly delighted with everything. The cost of the whole pile of buildings has been over £90,000, and has occupied four years in construction.

PAIGNTON.—The Paignton Operatic Society gave three successful performances on May 4th, 5th and 6th of Gilbert and Sullivan's comic opera, "The Pirates of Penzance." It was at Paignton that this opera was first performed in public. The first chorus went well, and it was soon apparent that the performers had entered thoroughly into the spirit of the opera. Mrs. George H. Handford as Ruth was the first to earn an encore, and then Mr. R. Waycott, as the Pirate King, who gave a capital performance, was warmly recalled for his spirited rendering of the "Pirate King" solo, which introduced the rollicking air so necessary to the success of the play. The stormy duet between Ruth and Frederick, on the latter discovering fairer maidens than his nurse, was ably sustained, Mrs. Handford especially singing and acting with passion. Miss Norah Maguire was a complete success as Mabel. She gave a highly-finished performance, and sang with the utmost success. Mr. Frank L. Harris deserves congratulations on his complete success as conductor. Mr. G. H. Stone, Mus.Bac., and Miss F. E. Deller were accompanists, and Mr. J. Morton Pask, R.N., was an accomplished stage manager.

PERSHORE.—Miss Fanny Stephens gave a concert in the Music Hall, on Thursday evening, May 6th, before a large and fashionable audience. Miss Stephens had secured the services of the following artists:—Miss Susan Harthy (soprano), Mr. H. Sunman (bass), Mr. C. Eynon Morgan (tenor), Miss Milly Myatt (solo violin), the Misses

Ethel and Janet Salsbury, and Mr. W. A. Salsbury. The instrumental selections by the Salsbury family were greatly appreciated, and Miss Milly Myatt was accorded vociferous encores for her highly-finished violin solos. Miss Susan Harthy, an old Pershore favourite, sang in finished style, and had to respond to both her items. Miss Fanny Stephens, who was received with loud applause, was heard to great advantage in "On the banks of Allan water," and in her charming rendering of "Carmena," after which Mr. Warren Hudson, on behalf of the Hon. C. L. Adderley, presented her with a bouquet of choice exotics. On being recalled, Miss Stephens gave a sympathetic interpretation of "The better land." Mr. H. Sunman has a bass voice of exceptional strength and purity of tone, and was speedily installed a favourite, receiving encores for all his songs. Mr. C. E. Morgan, who is a stranger to Pershore, was successful in all his efforts. Miss Fanny Stephens, Mrs. K. Myatt, and Mr. W. A. Salsbury accompanied.

TEWKESBURY.—The Philharmonic Society gave a grand concert in honour of the Queen's Diamond Jubilee, being the second subscription concert of the season, on Thursday evening, May 6th. The performance consisted of Sir A. Sullivan's cantata "The Golden Legend," and a miscellaneous selection of vocal and instrumental music, and the band and chorus numbered upwards of 70 performers, the proceedings being opened by the singing of the National Anthem, in the chorus of which the audience joined. The principal vocalists were Madame Ada Patterson (soprano), Miss Jessie King (contralto), Mr. James Leyland (tenor), and Mr. John Sandbrook (bass), who being well supported by the chorus, it is needless to say the performance of the popular and beautiful cantata was a satisfactory one. The concluding portion of the programme, each item of which was encored, was as follows:—Old French air, "To Celia," Madame Ada Patterson; song, "Angels guard thee" (Godard), Mr. Leyland; violin concerto, concerto romantique, canzonetta and allegro con moto (Godard), Dr. Liston; overture, "Jubilee," Carl M. Von Weber. A pleasing incident of the proceedings was the presentation by the Mayor, on behalf of the Committee, to Miss Jessie King of a magnificent bouquet of flowers.

WORCESTER.—The Worcester Festival Choral Society gave the second concert of the season in the Public Hall, on Tuesday, May 4th. Mr. Edward Elgar's "King Olaf" and the "Imperial March" were the principal and attractive works. The soloists were Miss Regina de Sales (soprano), Mr. William Green (tenor), and Mr. Chas. Phillips (bass), with a full orchestra led by Mr. F. Ward.

Organ, Mr. Hugh Blair, M.A., Mus. Bac. Conductor, Mr. Edward Elgar. The concert was a great success, and Mr. Elgar's works received excellent treatment.

The Worcester Musical Society gave the second concert of the season in the Public Hall, on Tuesday evening, May 11th, when Handel's "Judas Maccabæus" and miscellaneous music, including "The Queen's Song" (Faning), in commemoration of the 60th Anniversary of the Reign of Her Most Gracious Majesty, were given with excellent effect. The principal vocalists were Miss Laura Taylor, Mr. G. W. Blandford, and Mr. F. Lightowler. The Band and Chorus were led by Mr. W. H. Dyson. Organ and pianoforte, Mr. W. C. Box. Conductor, Mr. W. Mann Dyson, L.R.A.M. The concert was a decided success.

Mr. Charles Mason (the assistant organist of Worcester Cathedral) gave an organ recital in the Cathedral on the new Hope-Jones organ before a large congregation on Thursday afternoon, May 13th, when he played selections from Bach, Handel, Walmisley, Guilman, and Beethoven, which he executed with his usual ability, and were much admired.

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